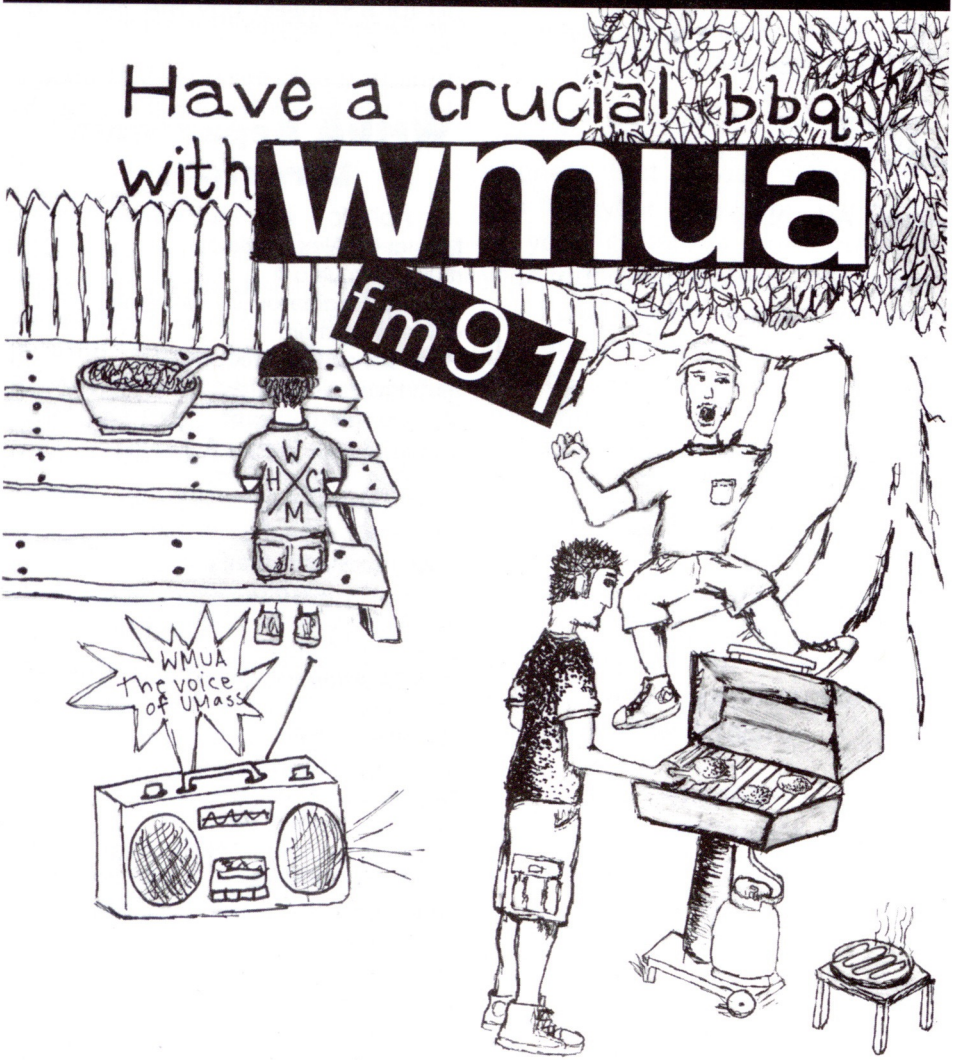
OFF the AIR

VOL. 1 - ISSUE 2 SUMMER 2002



WMUA FM91

OFFtheAIR

Vol. 1, Issue 2. Summer 2002

CREDITS:

Editor: Ben Legg

Layout: Patrick A. Morin and Mike Barrett

Copy Editor: Jerod Friedman

Editorial: Rachael Dahlben, Jill Weinstein, Anna Anselm

Cover Art: Abby Teti

Printing: Ouimette Printing Company, West Springfield, MA

WMUA OFFICES
(413)545-2876

STUDIO REQUEST LINE
(413)545-FM91

FAX
(413)545-0682

ONLINE
www.wmua.org

WMUA Executive Committee

General Manager:
Aubrey Vachon, manager@wmua.org
Program Director:
Jen Moskal, programmer@wmua.org
Administrative Advisor:
Glenn Siegel, advisor@wmua.org
C.O. & Engineer
Dan Ferreira, engineer@wmua.org

WMUA Department Directors

Music: M. Alex Goldman
music@wmua.org
OfficeCoordinator: Jill Weinstein
office@wmua.org
Fund Drive: Ken Fredette
funddrive@wmua.org
Underwriting: vacant
Visual Media: Patrick A. Morin
visualmedia@wmua.org
Publicity: Ben Legg/Tara Peters
publicity@wmua.org
Training: Strates Frangules
training@wmua.org
Production: Jessica Pollison
production@wmua.org
ALANA Affairs: Carolyn Pyburn
alanaaffairs@wmua.org
Women's Affairs: Cara Bedick
womensaffairs@wmua.org
Sports Op.: Eric Martignetti
sports_op@wmua.org
SportsProduction: Mike DeMars
sports_pr@wmua.org
News Editorial: Ryan Trowbridge
news_ed@wmua.org
News Op.: Melissa Eaton
news_op@wmua.org
Technical: Jared Friedman
tech@wmua.org
Community Rep: Max Shea
commrep@wmua.org

A Note From the General Manager

Let's play a game.

Go over to your radio. Start at the bottom of the dial and work your way up. Listen carefully to what you hear. Are you hearing a lot of the same stuff over and over again? I bet you are. Are you tired of hearing the same old stuff? I bet you are.

Well, I have just the solution to cure your summer music blues. Tune your radio dial to 91.1 FM. Hear that? Chances are you're hearing something that you've never heard anywhere else on the radio dial. What you're hearing is WMUA, the student and community radio voice of the University of Massachusetts. At WMUA we commit ourselves to diverse music and public affairs programming that won't bore you like the same-old same-old other radio stations offer. WMUA is refreshing, unique and the perfect accompaniment for your favorite summer activities.

Now, you may be confused because you are hearing the student and community voice of UMass during the summer. School's out and most college radio stations go off the air when students aren't around. Not WMUA! We are proud to bring you quality radio programming 21 and a half hours a day, 365 days a year. We provide the Pioneer Valley community with a special listening experience year round – radio you don't usually hear on the radio.

And it's because of you, our loyal listeners, that we can accomplish this feat year after year. Because of your generous contributions year round, especially during our Fall Fund Drives, we are able to stay on the air longer and throughout the year to serve you better than other college radio stations. So don't forget to call in during this year's Fund Drive to help us serve you better.

On behalf of the entire WMUA staff I wish you a summer filled with sunrays, happy days, and of course, many hours of exceptional WMUA programming.

Aubrey Vachon
General Manager

A Note From the Programmer

This summer, WMUA continues to bring you unique quality radio programming. Whether you're tuning in to get your daily dose of jazz or you're just surfing the dial to find something you can't hear anywhere else, WMUA is your source for great radio shows produced by people from your community.

WMUA is committed to act as a voice for those not traditionally heard on the airwaves, and this summer is no exception. If you want to travel across the globe without leaving your living room, or you want to keep up-to-date on local artists and concerns, WMUA is the station to tune in to. So keep your radio set to 91.1 FM, WMUA, voted the best college radio station in the Pioneer Valley by the Valley Advocate.

Jen Moskal
Program Director

A Note From the Editor

After lots of hard work last semester, the first issue of Off the Air took off and attempted to give WMUA another media voice. Reviews were mixed, but, the overall consensus was that it was an admirable first try. However, we've now reached round two, and the need to justify our existence has arrived. In an effort to make this issue easier to read, we've made a few style changes. We've also tried to our hardest to diversify the themes of our articles. You'll be able to read about summer in the Pioneer Valley, college radio conferences, ticket monopolies, "hip" dress codes, and even find out your ideal summer job. You'll also be able to learn about this summer's schedule, an exciting line-up with several new shows premiering. I hope that with this second issue of Off the Air, we at WMUA are further reaffirming our role as a voice for UMass students and community members. This is a steadily evolving publication and we hope to give a place for all who are interested to participate. Please keep your praise and criticism coming in to wmuarag@hotmail.com.

Ben Legg
Editor

Pioneer Valley in the Summer

by Ben Legg

For most UMass students, the year in the Pioneer Valley starts in September and ends some time in May. There are, however, thousands of people who call the Valley their home and are proud to be a part of it. The quality of life in this area is renowned throughout the Northeast as one of the best. While it may not seem apparent in the bathroom on the 18th floor of the John Adams tower in Southwest, people come from New York to weekend in the area over the summer. This being my first summer here, I decided to do a little bit of research about Valley life in the summer. With the exodus of students comes some great benefits for Valley area residents.

Sara Blackwell, a former UMass student who has spent the past two summers living in Northampton, notices a definite difference in the area in the summer. "The average age goes from 22 to 40 in one week," says Blackwell. This causes a noticeable change in atmosphere. She feels the locals and people who decide to stay over the summer are "down to earth and not snobby like some students can be."

Serenity, an employee at Booklink in Northampton, also notices this demographic change. However, she says that the "weekender people who come up in the summer can be kind of irritating," referring to people from New York and Connecticut who come to the Valley, particularly Northampton, during the summer months for weekend trips. She also notices that the Valley's nightlife suffers during the summer. "There's less to do...less shows." Sara also shares this observation, which she

does not feel is exclusive to the Valley. "In Boston and other places with lots of college kids there is a definite lack of indie type shows during the summer because the audience has gone back home. There are the bigger name outdoor concerts though."

While Northampton gets some visitors during the summer, Amherst remains very quiet. UMass graduate student Jenny Jaeckel recalls her first summer in Amherst: "It becomes a ghost town." Her companion adds, "The few students who are around do a lot of partying but it's less evident." Both of them agree that Northampton is a very nice place to be in the summer.

Local businesses also see a decline in the number of patrons during summer months. One might not think a shop like Northampton Wools would feel this change, but owner Linda Davids notices the reduction in student clientele. For her business, "spring and summer are traditionally slow times so the student exodus doesn't necessarily affect the numbers." She also observes that "students aren't usually big spenders," meaning that a lack of their business does not necessarily spell doom. Both she and shop employee Carrie notice a jump in business during move in and move out times, "when students and their mothers will come in."

So what brings people from so far away to spend the summer in the Valley? Linda and Carrie both say the student vacation means that locals come out of the woodwork to truly enjoy the area. All people interviewed agree that the availability of parking increases and the bridge traffic decreases extraordinarily.

Another advantage of being in the Valley for the summer is swimming in local rivers and ponds. Sara, Jenny, and Linda all say that the swimming holes in the area are a major benefit of staying for the summer, "especially if you can find one that isn't overrun with people," adds Carrie. Some other summer pleasures are less splashy. Linda remembers her own youth in South Hadley, when a major highlight was "actually being able to get a booth at the old College Inn when all the Mt. Holyoke girls were gone."

According to those interviewed, the Valley sounds like a fairly idyllic spot during the summer. While it may lose some of the vitality and creativity that students bring, it also loses the congestion and stress that accompany the influx of students. As Sara says, "I like the summer town, but I wouldn't want to live there all year round. I like aspects of both times of year. Having the school year come and go is like the changing of the seasons."

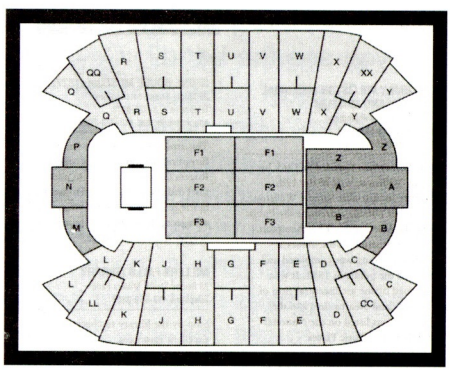
THE TICKETMASTER MONOPOLY

By Jill Weinstein

All of us have probably been excited about seeing our favorite bands in concert when we find out they are touring at a nearby venue. Whether we find out through our friendly radio station WMUA, email lists, the Internet, or friends, the news is exciting and we look forward to attending the event. However, my mood changes when I find out Ticketmaster is the agency I have to purchase the tickets from, with their high "service" fees on all of their tickets. Over the past few years, Ticketmaster has become a thorn in many concertgoers' sides.

My first concert was the Smashing Pumpkins in 1996. The ticket cost $25 through Ticketmaster, plus a $4 service fee. Four years later, I paid the ridiculous price of $37.50 to see Nine Inch Nails during their Fragility tour. The service charge for the tickets was $6, so I ended up paying $45 to see the band. What other choice did I have? They were one of my favorite bands, so of course I needed to go! Last summer I saw Madonna at Madison Square Garden. Tickets were $128 with a $9.50 service fee. The show was entirely sold out, and rumor was that our seats could have been scalped for over $1,000 each. This summer I will be going to Ozzfest for the first time. While I am excited about going, I'm not too thrilled about paying $39.50 for the ticket, $7.80 for a "convenience" charge, and a processing fee of $3.70. Is something wrong with this picture?

Does anyone ever wonder what the real "service" that the consumers are paying for? Is it really necessary for us to pay for the privilege of being able to buy tickets online or over the phone? Ticketmaster has a monopoly on many of the major venues all across the United States. If you want to see a band that is even marginally well known, you will probably have to pay service fees of up to thirty percent of the ticket price to a company that is already grossing $1.3 billion a year, according to an article featured on www.theroc.org.



Ticketmaster often sells out huge stadiums, like CMGI Field, durring the summer concert season.

Ticketmaster's prices upset the rock band Pearl Jam to the point that they tried to involve the Justice Department's anti-trust division in 1994, with the goal of regulating Ticketmaster's monopoly over concert tickets. When the Justice Department decided not to prosecute, the band undertook the difficult task of attempting to book only venues whose tickets were not managed by Ticketmaster. Many fans were angered by the band's decision because it wouldn't allow them to go to the concerts since most of the venues were in large cities. The band then decided to cancel their summer tour because they could not keep ticket prices below $20 due to Ticketmaster encouraging promoters to charge more.

How much aggravation is an extra $7 or so worth? Would you be willing to drive an extra hour to an unheard of venue just to ensure that you see the band? Or would you rather just grit your teeth and pay the fee? Seeing live music is a great opportunity that should be available to people at a reasonable price. Because the goal of touring for most musicians is to generate a profit, it makes sense that bands would try to get the most money possible from each show. Apparently the bands don't care (for the most part) about the ticket price, the promoters don't care, and ticket agencies certainly don't care because they are going to profit as well.

As far as I'm concerned, it's the principle of the matter and not the actual surcharge–exorbitant as it may be–that is a big deal. Commercialism has drained the bank accounts of many hard-working kids who just want to see their favorite band live. Think about it before you buy your next summer concert ticket.

Aahh, sweet summer love at Bar 19. Fabiana Casablancas and our dear, sweet editor, Ben. "Baby, I'll never hurt you..."

The Problem with Boston Radio

By Rachael Dahlben

When I was younger, Bryan Adams was too cool for words. So were C+C Music Factory, Mariah Carey, and Paula Abdul. I had all of their tapes and listened to them all the time on Boston's mix stations, KISS 108 and MIX 98.5. By the time I got to high school, I had burned these tapes and set the memory buttons on my stereo to the so-called "alternative radio" stations, as well as some college stations. College radio appealed to me because of the diversity of music it offered and because I wasn't hearing the same songs over and over again. The music was better. The DJs were better. The lack of commercialism was better.

Another thing I liked about college radio was its individuality. There are few restrictions on college radio programmers, because there is no station sponsor or owner who is constantly controlling what is said and played on the air. College radio DJs are not being forced to play the newest CD by the latest sellout band, while DJs at KISS 108 probably cringe every time they have to play the newest Goo Goo Dolls single for the fiftieth time that day.

So what has happened to those other Boston radio stations? Where is their individualism? Where is their right to freedom of speech? The truth is, freedom has been taken advantage of, and there is less freedom of expression in radio as a result. Freedom of speech, guaranteed by the First Amendment, has allowed companies to swell with power and profit as they use this freedom to gain more and more listener appeal. They eventually become so large that they conglomerate, forming radio monopolies.

Press the scan button on the radio. How many radio stations do you think there really are in Boston? As you turn the radio dial up and down the AM and FM bands, you see that there are dozens of stations of all genres: country, rap, R&B, alternative, easy listening, oldies, and so on. So much diversity! However, according to Greg Lalas in the March 2002 issue of Boston magazine, the owner of the oldies station (WODS) also owns the alternative station (WBCN), the classic rock station (WZLX), the mix station (WBMX), and a host of other stations. In fact, only four major companies own Boston radio. Radio in the Boston market used to be competitive, interesting, and different.

continues on p. 12.

SUMMER 2002 PROGRAM SCHEDULE

Sunday:	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6:00- 9:00 Sunday Morning Gospel	6:00- 9:00 Back On Trax	6:00- 9:00 The Acoustic Cafe	6:00- 9:00 Oblivion Express	6:00- 9:00 Jazz Flights	6:00- 9:00 Stage & Screen	6:00- 9:00 Early Bird Polka Show
9:00- 12:00 Polka Celebration	9:00- 12:00 The Jazz Garden	9:00- 12:00 Transnational Jazz Conspiricy	9:00- 12:00 Java Jazz	9:00- 12:00 Jazz From Birth To Beyond	9:00- 12:00 Afro Excursions	9:00- 12:00 Polka Bandstand
12:00-1:00 Focus	12:00- 2:30 Afro-Roots	12:00- 2:30 Irie Designs	12:00- 2:30 Dazzling FM	12:00- 2:30 Tiny Planets	12:00- 2:30 Anima Mundi	12:00- 3:00 Jen's Time Machine
1:00-6:00 Country Blues & Bluegrass	2:30-5:30 The Waiting Room	2:30- 5:30 Darknoise	2:30- 5:30 Mnemonics	2:30- 5:30 Katie's R&B Review	2:30- 5:30 Blame It On The Blues	3:00- 6:00 Feel Flows
6:00- 9:00 Mix "n Match Of the 80's	5:30- 6:30 Undercurrents	5:30- 6:30 There From Here	5:30- 6:30 Jen Albrecht's Show	5:30- 6:30 Making Contact	5:30- 6:00 Counterspin	6:00- 9:00 My Mood
9:00- 12:00 Martian Gardens	6:30- 9:00 Kiss Me I'm Irish & I Have Plague In My Mouth	6:30- 9:00 Let It Bleed	6:30- 9:00 Under the Bigtop	6:30- 9:00 Afertaste	6:00- 9:00 Fréquence De Libération	9:00- 12:00 The Kenny Boy Show
12:00- 3:00 Embrace Of The Darkness	9:00-11:30 Sexy Donny Shaw	9:00- 11:30 Ever Revovling, NeverEvoloving	9:00- 11:30 Dubharmonic	9:00- 11:30 A Thousand Plateaus	9:00- 11:30 The Kingdom	12:00- 3:00 OPEN AIR!!!

However, companies merged and now four main groups- Clear Channel, Entercom, Greater Media, and Infinity- control almost everything that Bostonians hear on the radio.

The domination of these companies has led Boston DJs to be regulated and restricted. They usually have to follow specific play lists and are also under the constant pressure of self-regulation. Many shows are now pre-recorded and aired later, thus making the radio experience less spontaneous. Although these DJs have the immense power of the airwaves at their fingertips, larger companies have too strong a grip on their wrists. Disc jockeys do not always have the freedom to play what they want or what their listeners genuinely want to hear.

Independently owned radio stations and college radio are Boston's only hope for interesting radio that is truly diverse. Unfortunately, many of these independent stations are beginning to sell themselves out as well. Independent radio station WFNX allows its DJs to exercise greater freedom of expression; however, it is rapidly becoming a sell-out itself. For example, the station constantly promotes the newspaper The Boston Phoenix, which is owned by WFNX owner Stephen Mindich. It also regularly advertises the nightclub Axis, where certain WFNX DJs often spin. Therefore, a listener would never hear an advertisement for The Boston Globe or the nightclub Venu while listening to WFNX. This vertical integration can only get worse. As the parent company of WFNX grows larger, its DJs will have less power, and the station may soon become as restricting as the rest of Boston radio.

How is this monopolization possible? Where is the American legal system amidst all of this corruption? The truth is that the government has tried to restrict the growing power of conglomerates in the past by regulating how many media outlets a company can own in a given market. However, the media business seems to have the ultimate power. The government needs media outlets such as radio for its own purposes, such as election commercials. The government can only intervene when necessary. It can heal the wound, but it can't stop the bullet. Realistically, this occasional government interference is exactly what the media wants. Government intervention, with rulings such as copyright laws, protects many aspects of the media and gives it undeniable power. With a lack of government regulation, the Boston radio conglomerates can grow as large as they want.

WMUA QUIZ:
Where Will You Be Getting Your Paycheck From This Summer?

By Rachael Dahlben and Jill Weinstein

1) What smell can you tolerate the most?
A – Chlorine
B – Suntan lotion
C – Spilled alcohol
D – Sugar… it really does have a smell!
E – Mother Nature… every last whiff of her

2) Your friends always complain that:
A – You are like a fish out of water
B – You act like a little kid
C – Your muscles are too big
D – You eat too many sweets
E – You always have dirty hands

3) You once almost got arrested for:
A – Indecent exposure
B – Disturbing the peace
C – Bar fight
D – Yeah right! You're as straight as a ruler
E – Trespassing in the woods near your house

4) In kindergarten you were:
A – Outgoing and friendly
B – The class clown
C – The weirdo in the corner who ate paste
D – Always stealing other kids' snacks
E – Always asking when recess was

5) You wouldn't mind being surrounded by _____ all summer:
A – Bikinis and Speedos
B – Adoring fans who want your autograph and a picture taken with you
C – Pleather pants and halter tops
D – Screaming kids
E – The great outdoors

6) If you could go on an all expenses paid vacation, you would go to:
A - The Bahamas
B - Florida
C - Las Vegas
D - Alaska
E - New Jersey

7) If you could be any fruit you would be:
A - Coconut
B - Banana
C - Pineapple
D - Strawberry
E – Apple

8) Your typical Thursday night consists of:
A - Skinny dipping
B - Going to the movies
C - Hitting the club scene…hard!
D - Going to the gym
E - Going out for ice cream

9) After you get dressed every day you slip your feet into:

A - Flip-flops

B - Converse All-Stars

C - Doc Martins (or anything else that is leather!)

D - White sneakers cause they're so comfy!

E - Construction boots

10) When you're at home by yourself you like to parade around the house in:

A - Whatever is comfortable (over your bathing suit)

B - Your Care-Bear feet pajamas

C - A Muscle Tee-shirt and a bandana...somewhere...

D - A bowtie

E - Nothing except a layer of dirt! And maybe some pants...

If you answered...

Mostly A's: you should be a pool boy/girl. You like to be around people who enjoy the water, the sun, getting a tan, and showing off their bodies. You are social and friendly–the perfect qualities for someone who has to attend to their clientele's every need. Have fun rubbing suntan lotion on smelly guys with hairy backs who wear Speedos and thick gold chains!

Mostly B's: you should be working at Disney World as Goofy. Ever since you were little, you have enjoyed being the center of attention. You enjoy fun, children, and being admired. You are great for the job because you are still a kid at heart and you love to make other children happy. Gotta love that 100 degree weather under your furry costume!

Mostly C's: you are qualified to be a bouncer. You are obviously ripped and in shape so you can easily escort annoying, loud male club-goers who don't understand that not all women want to be hit on. You like to protect others and you have a lot of self-confidence. Be careful whom you make friends with–people love to get into clubs for free. That hot blonde might not really like you for your "charming personality"!

Mostly D's: you are the perfect ice cream truck driver. You are a sugar junkie and you can deal with annoying kids who drop their ice cream cones. You want to be a good role model for children and provide them with happiness in the form of ice cream and Popsicles. Hey, you have your own theme song! How many professions can boast that? FYI, don't try to pick up hotties in your cool ride (AKA ice-cream-mobile).

Mostly E's: You should be a Landscaper. You love being outside. Your have a deep respect for Mother Nature and you want to keep the earth healthy and beautiful. You have a little bit of hippie in you and you don't mind getting your hands dirty. By the way, your significant other better like the smell of dirt and sweat if you want them to stick around!

SUMMER 2002 SHOW DESCRIPTIONS

Monday

6:00am- 9:00am
Adam DeYoung
"Back on Trax"- It's all right here!

9:00am- 12:00 noon
Mark Gardner
"The Jazz Garden"- A broad sampling of Jazz from 1950 to the present.

12:00 noon- 2:30pm
Brandon Marger
"Afro Roots"- An Exploration of Afro-Latin, Afro-Caribbean, and African American musics.

2:30pm- 5:30pm
Margo Dowlearn
"The Waiting Room"- Playing a variety of independent rock acts from the '70s to today.

5:30pm- 6:30pm
Jennie Traschen (et al)
"Undercurrents"- Covering news and analysis that is not usually covered by the mainstream media.

6:30pm- 9:00pm
Daniel Murray
"Kiss Me I'm Irish & I Have Plague In My Mouth"- Party Time USA! Rock 'n' Roll! Metal Metal Metal!

9:00pm- 11:30pm
Donny Shaw

11:30pm- 1:30am
Chris Slipp
"All You Need Is Drums to Start A Dance Party"- Open all the doors and windows and mosh in your room!

Tuesday

6:00am- 9:00am
Lee Larcheveque
"The Acoustic Café"- Singer-songwriters of the 90s and today, acoustic and contemporary rock.

9:00am- 12:00 noon
Michael Ehlers
"The Trans-National Jazz Conspiracy"- The free Jazz Diaspora.

12:00 noon- 2:30pm
Emily Paskus
"Irie Designs"-Reggae music of all types, from ska to roots to dub.

2:30pm- 5:30pm
Jared Friedman
"Darknoise"- Like the mystery meat all the way in the back of the fridge, Darknoise will always be there to surprise you - prepare for the unexpected...

5:30pm- 6:30pm
David Taber
"There From Here"- A public affairs show focusing on local groups and local people.

6:30pm- 9:00pm
Sara Blackwell
"Let it Bleed"- Rock with a beat.

9:00pm- 11:30pm
James Naddeo
"Ever Revolving, Never Evolving" Note to Reader: Your life is meaningless, your voice is average.

11:30pm- 1:30am
Katie Quick
"Complete Nonsense"- punk, ska, hardcore, emo, funk, & folk

anything that rocks and makes you wanna jump up and dance.

Wednesday

6:00am- 9:00am

Fern Spier

"Oblivion Express"- Folk, rock, jazz, and R&B. An eclectic mix to get your morning off to a great start.

9:00am- 12:00 noon

Cheryl K. and Ken Irwin

"Java Jazz"- Jazz and creative music comes alive each Wednesday morning.

12:00 noon- 2:30pm

Dazzle

"Dazzling FM"- A world show with a focus on South East Asian music with updates on what is happening in their entertainment world as well.

2:30pm- 5:30pm

Bryan Grabigel

"Mnemonics"- Designated drinkers, home tapers, third eye whiners.

5:30pm- 6:30pm

Jennifer Albrecht

6:30pm- 9:00pm

The Ringmaster

"Under the Bigtop"- From punk to ska, emo to hardcore, and more.

9:00pm- 11:30pm

DJ Rad Dan

"Dubharmonic"- Furious and sexy techno to set your mid-week straight.

11:30pm- 1:30am

Alex Goldman

"Life is Like a Tonka Truck"- Blah! Blah! Blah! Look at me! I'm so shit! Rock and Roll, man!

Thursday

6:00a-9:00a

Hollis Wheeler

"Jazz Flights"- Jazz from the last century and this one, too! Hear jazz vocals, swing, and big band.

9:00a-12:00noon

Dave Gowler

"Jazz From Birth to Beyond"- This show focuses on the origins & future of the American art form commonly referred to as JAZZ.

12:00noon-2:30p

Glenn Siegel

"Tiny Planets"- Roots music and modern hybrids from all corners of the globe.

2:30p-5:300p

Katie Wright

"Katie's Rhythm & Blues Review"- The place for great blues & R&B for more than 10 years.

5:30-6:30p

"Making Contact"

6:30p-9:00p

Stacy Palozie

"Aftertaste"- A very wide variety of older hardcore, emo, and punk rock, circa 1993-1998.

9:00p-11:30p

Christoph Cox

"A Thousand Plateaus"- This program focuses on electronic music medium. Each program will tour the electronic landscape, weaving together disparate styles and drawing connections among them.

1:30p-1:30a

Joel LaPointe

"For the Haters"- Punk,hardcore, metal from A to Z.

Friday

6:00a-9:00a

Jake Lewis

"Stage and Screen"-Broadway & off-Broadway's best showtunes, mixed iwith movie theme songs, TV jingles, & entertainment news.

9:00a-12noon

W. S. Tkweme

"Afro Excursions"-Exploring the musical worlds of African America.

12:00noon-2:30p

Jennifer Hill "Anima Mundi"

2:30p-5:30p

Ellen Miller-Mack

"Blame it on the Blues"- The foundation of American music. I play blues with a focus on the blues women who are not usually heard.

5:30-6:00p

"Counterspin"- Syndicted weekly alternative news program.

6:00p-9:00p

Mike Barrett

"Liberation Frequency"- Punk-Noise-Hardcore-Grind-Electronics

9:00p-11:30p

CK-4

"The King Dom"- Welcome to the kingdom where all cultural music is expressed with luv and respect. West Indies style.

Saturday

6:00a-9:00a

Mitch and Jen Moskal

"Early Bird Polka Show"- The best of today's & yesterday's Polka with current happenings announced on the Polka Band-stand Calendar twice during each show.

9:00a-12:00noon

Billy Belina

"Polka Bandstand"- Today's greatest hits to yesterday's golden oldies all in Polka tempo, along with obereks & waltzes create a party every Saturday morning.

12:00noon-3:00p

Jen Moskal

"Jen's Time Machine"- Four decades of the best hits and misses all rolled into one great show. We'll help you relive those magical memories.

3:00p-6:00p

DJ Bongohead

"Feel Flows"- An eclectic show presenting a different theme each week, to instruct and entertain.

6:00p-9:00p

Caroline (Yatsher) Ealy

"My Mood"- With a summer blend of contemporary jazz and a fruity flavor of Reggae, Latin, Afro-Pop, and a dash of Hip-hop.

9:00p-12mid

Ken Fredette

"The Kenny Boy Collection"- The music and performers of Ireland & Scotland, all on a sesame seed bun.

Sunday

6:00a-9:00a

Rev. Bobby J. Wallace

"Sunday Morning Gospel"- Religious talk and gospel music.

9:00a-12:00noon

Helen Szubzda

"Polka Celebration"- I play polkas, waltzes, and obereks of today and yesteryear in all styles.

My Weekend Playlist

by Jennifer Albrecht

For many DJs, being on the air is life: tasks are done "on the fly" because not everything can be planned ahead of time, occasionally there are surprises and the ability to troubleshoot is prerequisite. One must accept and handle things as they come. In radio, like life, you learn as you go along. As programmer of WMUA, I assumed that I was going to be confined to its Pioneer Valley broadcast for Spring Break 2002. However, when the opportunity presented itself to attend a radio conference in New York the weekend before break, I couldn't resist going.

I groggily boarded the 7am express bus in Springfield. With a Small Brown Bike CD playing in my Discman, I was ready to roll. I was disappointed that I had missed them perform in Boston the night before because I was trying to pack my tiny messenger bag. I was forced to choose only the absolute essentials, much like trying to squeeze in the best songs during a radio show. The bus had barely reached the Hartford terminal, roughly a half an hour into the trip, when my CD player died. Perfect! I was on my way to a radio conference with nothing to listen to but the rumble of the bus wheels down Interstate 91.

After finally arriving at the Port Authority Bus Terminal, I stopped to register for the conference at the hotel where the Intercollegiate Broadcast System (IBS) chose to hold it. I then hopped on the subway to a hostel in Harlem, which was much friendlier to my college student budget.

The people from IBS impressed me with their knowledge about college radio broadcasting. I was overwhelmingly inspired by ideas from sessions like; "Local Music Scene and Your Station," a Question-and-Answer meeting hosted by an FCC analyst; and a panel on internships and academic planning. Meeting delegates from stations all over the country, including some students from Portland State who boasted about sharing a hotel with the metal band Tesla, was a great way to get an idea of the scope of college radio. Out of everything that I learned, however, what I found most interesting was how much I had taken the level of quality and organization at WMUA for granted. In comparison to some others, we rule!

While in the panel session on "Improving Relations between Record Labels and Your Station" the blare from a marching band came through the windows that were opened to relieve the unseasonably humid weather. This sudden distraction was no big surprise; the hotel was right across

12:00noon-1:00p
Ken Mosakowski
"Focus"- A weekly series providing political commentary, debate & in-depth analysis of political issues & events often ignored by commercial media. Produced since 1968.
1:00p-6:00p
The CB&B Crew
"Country, Blues and Bluegrass"- CB&B is in its 27th year of presenting great American musical traditions. We entertain & educate listeners on the sources & influences of American musical forms, mixing the traditions of country, blues, bluegrass & related styles from their earliest roots to the present.
6:00p-9:00p
Bilal Ghandour
"Mix and Match of the 80s"- Concentrating on "new wave," pop, modern, alternative & classic rock of the 80's, while featuring lesser known artists who have not had much attention on the radio.
9:00p-12:00mid
Max Shea
"Martian Gardens"- Experimental, electronic, ambient, ethnic and minimalist music.
12:00mid-3:00am
Jason Wiesenbach
"Embrace of the Darkness and Metal"- The best of European thrash, death, doom, power, black and goth metal. Up-to-date with the newest releases, faithful to the classics.

The Hipster's Dress Code

by Fabiana Casablancas

Still wearing thrift store flannels and faded jeans? In 5 easy steps, anyone can turn from passé to fab. All you need are these hints, your father's credit card, and barely, if any, personality to create your own look to "coincide" with those few, original, others who are worth your precious hipster time.

Lesson #1- In order to be hip, you must dress hip.
Lesson #2- Don't dress like the crowd, dress like the scene.
Lesson #3- Variety is the spice of life, just as long as you don't vary too much from those you see at shows every week.
Lesson #4- Accessorize, accessorize, accessorize! White belts & large hoop earrings are the nectar of the gods, transforming a sorority sweetheart into an edgy, creative type (for this week at least).
Lesson #5- Look down. You can tell if someone is worth your time from his shoes. Ken Coles: Super rad; Sauconys: So last year; Anything else: who are they kidding!

Remember, associating with people who do not pass the dress code test could be social suicide for the aspiring hipster. DON'T DO IT! They apparently haven't gotten the memo.

My Weekend Playlist

by Jennifer Albrecht

For many DJs, being on the air is life: tasks are done "on the fly" because not everything can be planned ahead of time, occasionally there are surprises and the ability to troubleshoot is prerequisite. One must accept and handle things as they come. In radio, like life, you learn as you go along. As programmer of WMUA, I assumed that I was going to be confined to its Pioneer Valley broadcast for Spring Break 2002. However, when the opportunity presented itself to attend a radio conference in New York the weekend before break, I couldn't resist going.

I groggily boarded the 7am express bus in Springfield. With a Small Brown Bike CD playing in my Discman, I was ready to roll. I was disappointed that I had missed them perform in Boston the night before because I was trying to pack my tiny messenger bag. I was forced to choose only the absolute essentials, much like trying to squeeze in the best songs during a radio show. The bus had barely reached the Hartford terminal, roughly a half an hour into the trip, when my CD player died. Perfect! I was on my way to a radio conference with nothing to listen to but the rumble of the bus wheels down Interstate 91.

After finally arriving at the Port Authority Bus Terminal, I stopped to register for the conference at the hotel where the Intercollegiate Broadcast System (IBS) chose to hold it. I then hopped on the subway to a hostel in Harlem, which was much friendlier to my college student budget.

The people from IBS impressed me with their knowledge about college radio broadcasting. I was overwhelmingly inspired by ideas from sessions like; "Local Music Scene and Your Station," a Question-and-Answer meeting hosted by an FCC analyst; and a panel on internships and academic planning. Meeting delegates from stations all over the country, including some students from Portland State who boasted about sharing a hotel with the metal band Tesla, was a great way to get an idea of the scope of college radio. Out of everything that I learned, however, what I found most interesting was how much I had taken the level of quality and organization at WMUA for granted. In comparison to some others, we rule!

While in the panel session on "Improving Relations between Record Labels and Your Station" the blare from a marching band came through the windows that were opened to relieve the unseasonably humid weather. This sudden distraction was no big surprise; the hotel was right across

the street from Madison Square Garden and the NCAA's Final Four basketball tournament was taking place!

In addition to the excitement the Final Four tournament brought to the conference, I finally got the chance to see Small Brown Bike play! I figured I'd be spending my Saturday night in the so-called city that never sleeps at the informal Programmer's networking session or something in this vein. I would never have guessed that I'd be hanging out at The Knitting Factory in Greenwich Village. While there, I ran into a DJ I had met earlier from Long Island's WUSB, which made New York seem less anonymity ridden that its reputation allows. The band's set exceeded my high expectations. Equally amazing was Pretty Girls Make Graves, the opener for Small Brown Bike. The lead singer's killer stage presence perpetuated the positive energy throughout the packed room.

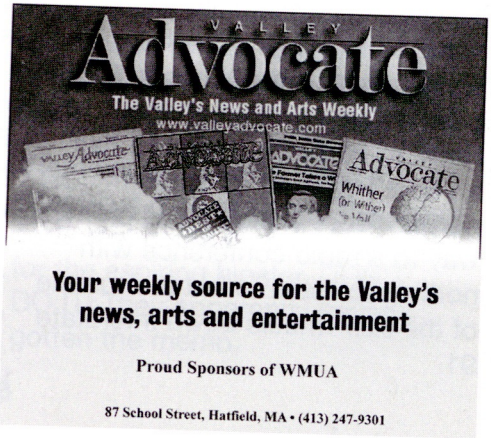
After the Sunday morning conference wrap-up, I trekked roughly ten city blocks in my final attempt to see some sights before arriving at the bus terminal. Seated on the bus I saw yet another familiar face: WMUA's very own Women's Affairs department director, Cara, who was on her way back to UMass as well. Like a DJ playing the last song of the radio show, my excitement for the day was over, leaving me only to look forward to the next set of life's experiences.

Do You Like To Write?

Could you write us under the table? Do you and your friends make fun of us outside of Bartlett?

THEN GET INVOLVED!!!!

Email: WmuaRag@hotmail.com



Your weekly source for the Valley's news, arts and entertainment

Proud Sponsors of WMUA

87 School Street, Hatfield, MA • (413) 247-9301